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statues which tradition assigned to the hand of Daedalus, he has a comment which might serve as a delightful characterisation of archaic Greek sculpture as a whole⁴⁶: 'Whatever works Daedalus executed are rather absurd to look at, but there is, nevertheless, in them something divine'.

HUNTER COLLEGE,
New York City.

FLORENCE M. BENNETT.

REVIEWS

The Greek Tradition: Essays in the Reconstruction of Ancient Thought. By J. A. K. Thomson. London: George Allen and Unwin Co., Ltd., New York: The Macmillan Co. (1915). Pp. xiii + 248. \$1.50.

Here is a collection of essays, on a variety of subjects, which will offer many fruitful suggestions to the American teacher. Not that the author, who is already known from his *Studies in the Odyssey*, exhibits any startling originality, or has any revolutionary theory to defend; but all the chapters of the book seize the reader by a certain clearness of vision and a humane spirit in dealing with the Greek and the Latin authors he has read, and are written with a fine taste and with bits of sentiment and genuine feeling, particularly in the paraphrase of the story of Demeter and Persephone, which characterize the best English interpretations of the Classics to-day.

The opening chapter, *On an Old Map*, is a delightful and instructive series of remarks suggested by the *Orbis Terrarum ad Mentem Herodoti*, dealing with the earliest use of a *περίοδος γῆς* by Herodotus and his predecessors, and leading to interesting speculations, confessedly based on Victor Bérard, concerning the voyages of the Phoenicians, the thalassocracy of Minos before them, the trade routes of the Mediterranean, Delphi and the Hyperboreans, and the method of Herodotus in general. Mr. Thompson's conclusion that Herodotus, in his conception of geography, is "agnostic and critical", and the insistence on the ironical element in his work, present a refreshing contrast to the attitude of mind which dismisses the Father of History as hopelessly credulous and gullible.

The thoughtful study of Thucydides, in the second chapter, protests against the over-worked modern attempt to find an economic factor at work in every historical phenomenon. While many will feel that the statement, "No aspect of the genius of Athens was unfelt by Thucydides", is something of an exaggeration (Mahaffy should be read again as a corrective), the author is right in denying that Thucydides is cold and unemotional. He says,

My whole assent goes with those whose interpretation of Thucydides' mind begins with the conviction that he shared to the full the passion of love and service to Athens, and that his book is the record of a shattered dream.

The chapter on Greek country life has much that appeals to the present day. After a vivid picture of

the Greek landscape and mode of life in the country, the author illustrates again with many examples the intimacy of the Greeks with nature. Modern city life, for all the study of the sciences that our children are supposed to pursue in the Schools, produces a vast ignorance about the common phenomena of nature; and it is my belief that there is no better way to correct this ignorance than by studying the Classics. Greek literature, for example, makes no mistakes about the phases of the moon. It offers no such curiosity of ignorance as *Jane Eyre* does when she looks out of the window at dawn to see the crescent moon rising in the east. The cry *Back to the country* might well be reinforced by *Back to the Greek*.

Other stimulating chapters deal with *Alcestis* and her hero, *Mother and Daughter* (the *Demeter* myth), *Greek Simplicity*, *Lucretius*, *Some Thoughts on Translation*—every teacher should read this—and the *Springs of Poetry*. There is a brief *Introduction*, by Gilbert Murray.

HARVARD UNIVERSITY.

C. B. GULICK.

Aristophanes: *Clouds*. Edited with Introduction and Notes by Lewis Leaming Forman. New York: The American Book Company (1915). Pp. 352. \$1.50.

This edition of the *Clouds* contains an Introduction, (77 pages), the Greek text and commentary (140 pages), and an Appendix (120 pages). The Introduction, which deals with Aristophanes, the poet and the man, with contemporary Athens and its intellectual movements, and with comedy, is concluded with a discussion of the rhythms of the *Clouds*. The commentary deals directly with the understanding of the text and is not overweighted with illustrative matter. The Appendix consists of a second set of notes containing a wealth of material in confirmation or illustration of briefer statements in the Introduction and the commentary.

The editor remarks in the Preface that the first thing for the student is to read the play as a play, undistracted by collateral information. The text and the accompanying commentary are, then, the heart of the book. There is on each page a reasonable amount of text and a due amount of comment. The comment has quality, too. Aside from being competent in all points of scholarship, it does justice to Aristophanes by its vivacity. I refer not merely to the apt way in which grammatical or antiquarian knowledge is stated, but to a very unusual degree of skill and resourcefulness in dealing with puns, parodies, diminutives, and all the array of verbal surprises characteristic of Old Comedy. Dr. Forman gets fun even out of the proper names, and makes his mother tongue bend and turn with something of the skill of Aristophanes. The contribution of a large number of neat verbal turns is a decided merit of this edition